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ties; or handle it with abraded or cut hands is a slight soreness in the more tender parts, as under the nails; this is avoided very considerably by oiling the hands, or washing them in glycerine. The arsenical soaps are prized by some, but we much prefer the dry powder, as being more convenient and more efficient.

The legs of the bird and the bill should be varnished to preserve them from the attacks of insects.

The skin is now ready to turn into its proper shape, when the feathers must be smoothed into place, and if the skin is to be only used for examination or study, it may be filled out with cotton and arranged in the shape seen in Fig. 6. Before this is done the wing bones should be tied, on the inside, to each other, leaving a space between the ends of about an inch—or sufficient to allow the wings to assume a natural position. The leg bones should be wrapped with cotton. To make a neat cabinet specimen, like the Fig. 7, a piece of pine wood is wrapped with tow or cotton, and the upper end passed on to the skull; the lower end projects a little to allow the specimen to be handled without disturbing the plumage. The skin is now neatly brought into shape and sewed.

White feathers that are soiled may be cleansed by washing in soap and water, and repeatedly dried off by sprinkling with plaster of Paris.

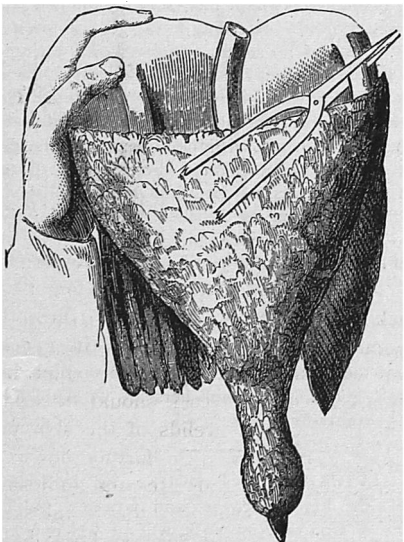


FIG. 5.

To skin and preserve a quadruped the processes are so similar that any one having sufficient skill to do the one may successfully cope with the other. The "setting up" or mounting processes will be considered in another paper.

J. B. HOLDER.

### THE FLOWERS OF JUNE.

JUNE is a particularly rich month for flowers, especially rich in forms suggestive to the art student. The anemones, hepaticas, and violets with the earlier members of the lily family have gone, it is true, with the maples and horsechestnut, but their places are supplied by a host of lovely successors, so numerous in fact that we hardly know which to name. The roses, the cinquefoils, the thorns, the sorrels, the wild geraniums, the veronicas, the forget-me-nots, the painted-cup, the pyrolas and the pipsissewa, the American laurels and the swamp-honeysuckle, the tiny bluets, the woodbines, and on the mountains the delicate little twin-flower, and the insect-devouring sidesaddle flower, are but a few of the studies that are placed at our disposal, along with the showy orchis, and the yellow and the stemless lady's slippers, the blue-eyed grass, the star grass, the bold iris, and the wake-robin and the painted trillium, with the magnolia and the noble tulip tree. Nor have we to go far to find the greater part of the flowers named. Rambles around Inwood or Courtland Lake (between Riverdale and Williamsbridge), along the banks of the Bronx near Fordham, through the woods on Long Island or Staten Island, along the Palisades to Englewood, Tenafly, or Closter, over the Orange Mountains or around Perth Amboy,—anywhere and everywhere, will yield nearly all of them, and a trip to the Highlands or to the mountains of Pennsylvania would give the rest and many more.

### WILD FLOWERS, FERNS, AND GRASSES.

#### HOW TO PRESERVE THEM, ETC.

FADED, scentless, and dead! That which was once so fervid in color, so graceful in outline, so fragrant, so rich in life! And yet who is there amongst us who does not at times turn to such poor, treasured-up tokens of the past, and gather from them yet once again recollections which for a moment at least bear him away from the drier and drearier present? If there be such a one amongst my readers it is not for him I write. I write for him who loves to drop the conventionalities of business amidst the freedom of Nature, to forget sorrow and care, to free himself for a time from the chains of life-slavery, to lose his other self and find that better, truer being which luxuriates in the unalloyed enjoyment of natural beauties. With the poet, I care not if he never ask why such things be, if he know nothing of names, nor care what subordinate laws of evolution are exemplified in the grotesque mimicry of the Orchid or in the gorgeous coloring of that happy Oriole, or if he have never thought of the geologic task of the noisy brooklet, or of the age of yon rock, stained by the singular copartnership of algæ and fungi vulgarly yclept lichens; if he only love to drink in deep draughts of pure luxury as he lies beneath the arching foliage, revelling in the fragrance of the wild flowers and unconsciously sharing in the love-feelings so ardently sung by the Wood Thrush. This abandonment may be sensuous, but it is pure; it may be selfish, but it harms no other being; it may raise no prayer even in thought, yet its very existence is unboastful worship of the Beautiful and the True in the Universe. And after all to return—to return to the hot brick-lined streets, to the home barbarous by tradition, or hideous from fashion,—into rooms cramped and proportionless, plain to discomfort or richly furnished to misery, cold with a tomb-like whiteness or glaringly tawdry with paint and gilding, and to return without, one flower to renew the reveries in which but now he revelled! Why a single dead leaf, with but the scent of the moss and the mould on which he had dreamed, would be a keepsake of Nature's worth treasuring for its magic power of recalling those moments when he was not what every other day he must be.

And now, my good reader, with whom I am thus in sympathy, let us be off together for such a day of pleasure. But not too fast; even happiness of this kind is not to be attained in fulness without some labor, without some contrasts. Put these sheets of thick absorbent paper—or stay, if there are not enough add some sheets of newspaper cut to the same size (these will do as well for collecting purposes)—between these thin light boards, which are made, to prevent warping, of veneers, the one with the grain longitudinally, the other with the grain transversely. Now you have enough sheets for to-day, strap the boards tightly together (if not furnished with a special strap, an ordinary shawl-strap is all you require). This shall be your burden, and we are thus provided because nature is apt to be just a little selfish; she resents your efforts to transfer her beauties from their native spots; and some of the loveliest plants, especially ferns, are so delicate that they wilt almost as soon as broken off or even rooted up, whilst others are so sensitive that they fold their leaflets on the slightest touch. Thus if by and by when August comes you wish to preserve the Partridge Pea (*Cassia Chamæcristae*), in flower with its

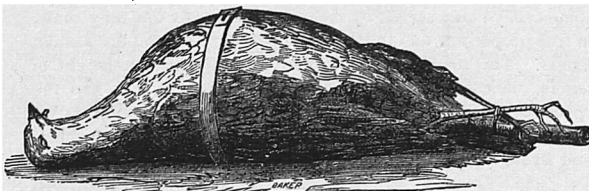


FIG. 7.

pretty mimosa-like leaves outspread, you will find it necessary to place them quickly between sheets of paper even before detaching them. My press takes sheets of paper eighteen by thirteen inches, thus taking plants that fit the sheets of my herbarium; though of course if you are not collecting in such a strictly scientific spirit you can have your press made to suit your fancy. For collecting only leaves, a much smaller press suffices.

As my burden, I will take a tightly closed tin-box

which will accommodate specimens of about the same size as those in the press. This box serves a double purpose: in the first place (and excuse such a gross idea) it will hold our lunch, at least for a time. Happiness, my dear sir, of even the most æsthetic kind cannot be obtained in perfection, under the most favorable circumstances, by either artist or enthusiast, if nutrition be in arrears. But our box!—in the second place we shall want to bring home some of our reminiscences as fresh as possible, and if we place our ferns and flowers in this box sprinkled with a few drops of fresh water, we shall find, if the box close tightly, that most kinds will keep even for several days fresh and fit for use.

As it is early June, let us leave the city by the ferry, cross the bay, and make our way by rail to the mouth of one of New Jersey's rivers. In a boat we skirt its banks, landing here and there to load ourselves with azaleas and sheep-laurels, plucking branchlets of various plants belonging to the heath family which tempt us by their tiny bell-like flowers. Ah! here are the magnolias lovely in cultivation, but before us proud in their independence; and see! that soft enticing bank of ferns, some yet tender and delicate, others al-

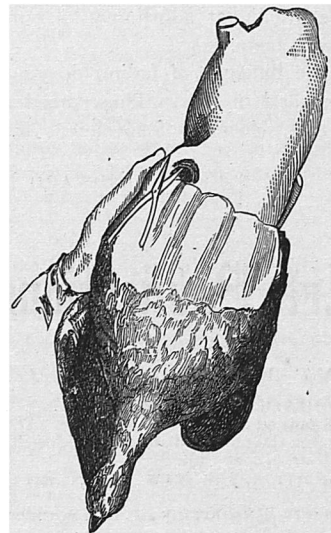


FIG. 8.

ready luxuriant with plume-like fertile fronds. Strolling inland, perhaps, we come upon a field glorious with a thick growth of the painted-cup, or chance upon tufts of pinks with here and there a lingering columbine,—now find ourselves entangled in a bed of briery wild roses, or sit down in ecstasies to study the beauties of a lady's-slipper, or thread our way cautiously by the side of the pond that offers us the first yellow pond-lilies. We scorn nothing; the veriest weed may by its leaves suggest some new design, and the hoary hudsonia on the brown sea-sands tells—but no! I am no artist; I can guide you to the flowers; perhaps some day you, sir, will reveal to us what they said to you. But stop! what with flowers and ferns, and drooping grasses, and quaint rushes, and tiny tufts of moss, and artistic lichens, and elfin-grown fungi, my box is filled and your press has become burdensome; in fact, we are overladen with spoil, but our hearts are as light as if we were not on the down-hill side of life and we turn merrily homewards.

Wherefore all this plunder? What are we going to do with all these flowers gay and sober, common and uncommon? What we may do with the rest we may consider hereafter, but as soon as we have time to spare we will set to work to preserve, by drying and pressing, those which we desire to keep beyond a few days. The work is simple enough and only requires patience. We have but to lay out each plant between layers of bibulous paper, carefully spreading the leaves and flowers as we see fit, but always being mindful to retain as much as possible the natural habit of the species. We place a few spare sheets between the sheets containing the successive plants (varying the number according to the character of the specimens, their succulency, thickness, etc.), until our pile reaches a moderate height. We then cover the heap with a board, on which we place a sufficient weight to secure effective compression, so that the leaves may be smoothly and evenly flattened. According to the old-fashioned method, the flowers should be changed every day to dry sheets until the drying process is complete; but a far less troublesome method is, after the plants have been thoroughly pressed for a day or so, to remove them into dry sheets, which are now placed in a press made either of wire-

gauze in a frame, or of wood similar to that of the collecting press, but with openings in it. If the plants are suspended in such a ventilated press in a dry atmosphere they will dry rapidly and well, without any further change of papers. The whole secret of success depends upon drying the plant rapidly and thoroughly, and to this end be sure that your bibulous paper is thoroughly dried before flowers are placed in it. With the utmost skill the results are very variable, often not even good enough to satisfy the requirements of the professional botanist and altogether disappointing to one whose sole desire it is to save as much as possible the beauty of the original color. Some plants are apt to lose their leaves, others turn hopelessly black, whilst in by far the majority the colors fade more or less. Thus some yellows are well retained; as are the blues in the larkspur and the fringed gentian, and the bright reds in the cardinal-flower and the Oswego tea; in other cases, as in the campanula, the color is difficult to preserve at all. A great deal may be accomplished by ingenuity and experiment, and if the reader will only make a few trials he will be in many instances rewarded; for though after all these are but dead leaves, and in some senses but pitiful representatives of the living objects, yet it is surprising to what an extent they may be made to contribute to the intelligent adornment of our homes, if treated only with taste.

Of course the difficulty of fading does not apply to ferns, grasses, and mosses. These need only judgment in the first selection of specimens and care in pressing.

EDWARD H. DAY.

## Art Publications.

### RECENT MAGAZINE ARTICLES.

- AMERICAN DOMESTIC ARCHITECTURE. A. J. Bloor. Art Jour., June, 8 pp., 2d article.  
 ART AMONG THE BALLAD MONGERS. Llewellynn Jewett, F.S.A. Art Jour., June, 3 pp.  
 ACADEMY EXHIBITION, THE NEW YORK. Art Jour., May, 2 pp.  
 AMERICAN ARTISTS, EXHIBITION OF THE SOCIETY OF. S. N. Carter. Art Jour., May, 2 pp.  
 AMERICAN POETRY, LANDSCAPE IN. IV. Lucy Larcom. Ill. Art Jour., May, 5 pp.  
 ARCHITECTURE AT THE ROYAL ACADEMY. Builder, May 10.  
 ARCHITECTURE AND GENERAL ART IN UNITY AND SYMPATHY. Builder, May 10, 2 pp.  
 ART, IMITATION IN. Appleton's Jour., June, 2 pp.  
 ART IN BOSTON, THE EXHIBITION OF CONTEMPORARY. I. American Architect, May 10.  
 ART IN BOSTON, THE STUDY OF. G. P. Lathrop. Ill. Harper's Mo., May, 22 pp.  
 ART CLUBS. Builder, April 12.  
 ART IN THE HOUSE. Art Jour., April.  
 ART IN THE SCHOOL AND ART IN THE HOME. Builder, April 26.  
 ART IN THE SOUTH. II.—Jouett Menefee's Pictures. The Age, April 5.  
 ART, TALKS ON. (Continued.) W. M. Hunt. Dwight's Journal of Music, May 10, June 7.  
 ART TREASURES, VICISSITUDES OF. H. R. Soden Smith. Ill. Magazine of Art, 3 pp.  
 ARTISTS IN ROME, GERMAN. Builder, April 19.  
 ARCHITECTS AND THEIR EMPLOYERS, especially in Relation to Public Buildings, The Reciprocal Duties of. A. J. Bloor. American Architect, May 3, 10.  
 ARCHITECTS IN ANCIENT EGYPT. Builder, April 19.  
 ARCHITECTS, POSITION OF THE ROYAL INSTITUTE OF BRITISH. Builder, May 3, 2 pp.  
 ARCHITECTURE OF MILL BUILDINGS. E. A. American Architect, May 10.  
 ARCHITECTURAL MOSAIC, ANCIENT. W. H. R. (Building News.) American Architect, May 10.  
 ASSYRIAN STATUETTES. Builder, April 26.  
 BRITISH PAINTERS. H. B. Willis. Art Jour., June, 3 pp.  
 CHESTER CATHEDRAL, RESTORED AND UNRESTORED. II. Ill. Art Jour., May, 2 pp.  
 DORÉ AS A SCULPTOR. Art Jour., May.  
 ENGRAVING ON WOOD. III. Sarah E. Fuller. Young Scientist, April.  
 ENGRAVING ON WOOD, ART OF. W. J. Linton. Atlantic Mo., June, 10 pp.  
 ETCHING, ON. Builder, April 19.  
 EXHIBITIONS, THE TWO NEW YORK. Atlantic Mo., June, 10 pp.  
 FIRE, THE OPEN. (Continued.) Ill. American Architect, May 3.  
 FRAME HOUSE SHOULD BE BUILT, HOW A COUNTRY. American Builder, March.  
 FRESCOES IN THE ROTUNDA OF THE CAPITOL. Art Jour., May.  
 HOUSE ALTERATION. A Suggestion or Two. Ill. Phrenological Jour., June, 2 pp.  
 HOUSE BUILDING. XI.—Plan. Boston Journal of Chemistry, May.  
 INTERIORS, NEW YORK. Residence of W. H. De Forest. Ill. Art Jour., May, 2 pp.  
 MOSAIC WORK IN ARCHITECTURE. Encouragement. Builder, April 19.  
 MUSIC AND PAINTING. G. T. Bulling. Music Trade Rev., May 17.  
 PAINTING AT PARIS IN 1878, CONTINENTAL. P. G. Hamerton. Princeton Rev., May, 22 pp.  
 PAINTING AT PARIS IN 1878, ENGLISH AND AMERICAN. II. P. G. Hamerton. International Rev., May.  
 PAINTERS OF ALL SCHOOLS. Ill. Art Jour., May.  
 PARIS INTERNATIONAL EXHIBITION, ILLUSTRATED CATALOGUE OF. XIII. Art Jour., May, 8 pp.  
 PARIS, THE SPRING ART-EXHIBITIONS IN. Lucy H. Hooper. Art Jour., April, 2 pp.  
 PARIS EXPOSITION, THE FINE ARTS AT THE. R. Sturgis. Ill. Scribner's Mo., June, 22 pp.

PARIS INTERNATIONAL EXHIBITION, ILLUSTRATED CATALOGUE OF THE. XII. Ill. Art Jour., June, 5 pp.  
 PICTURES OF THE YEAR. I. Ill. Magazine of Art, May, 4 pp.  
 PRINTS, THE CLAGHORN COLLECTION OF. Mary W. Fisher. Art Jour., May, 2 pp.  
 RECENT ILLUSTRATORS OF NEW VERSE. Ill. Magazine of Art, May, 2 pp.  
 ROYAL ACADEMY, THE. Builder, May 10.  
 SCULPTURE IN GOLD AND IVORY. Ill. Magazine of Art, May, 4 pp.  
 SPANISH ARTISTS AND THEIR PICTURES, MODERN. S. N. Carter. Art Jour., April, 3 pp.  
 WOOD ENGRAVING. III. Henry Holiday. Ill. Magazine of Art, May, 4 pp.

### BOOKS.

THE LIFE OF J. M. W. TURNER, R.A. By Philip Gilbert Hamerton.—Boston: Roberts Bros.—Mr. Hamerton's calm and critical biography is delightful reading, and is certainly more trustworthy than the frenzied eulogies by Prof. Ruskin. This double life of Turner, as observer and artist, compels us to distinguish between art and mere observation from the very beginning, under peril of falling into snares which the subject itself has laid for us. We must understand that art and nature are not the same world, but two worlds which only resemble each other and have many things in common. Turner, with the instinct of genius, understood this from the first. Turner is a most instructive subject for the student of art, because he is always and above all things the artist. With all his study of objects and effects, he was never a naturalist. The real motive of every one of his compositions is to realize some purely artistic conception, not to copy what he saw; consequently he lived in a state of mental activity and feeling which cannot be in the least understood until we know what the artistic intelligence is, and what are its necessities, its purposes, and its aspirations. If Turner went frequently to nature for material, he went to the works of great artists who had preceded him that he might profit by their example; and though he had so much originality as to astonish the public of his time, the painter never lived who was more thoroughly imbued with the great artistic traditions. The etchings from Turner's sketches, in the charming volume before us, are very Turneresque. They are: "In an Alpine Valley," "Houses on a Southern Shore," "Ruined Castle," "Boats at Sea in a Breeze," "Rome: Church and Convent of the Quattro Coronati," "City on one of the Rivers of France," "French Boats near Shore, with a Lowering Sky," "Old Town on the Loire," and "Venice."

RUSKIN ON PAINTING. With a Biographical Sketch.—New York: D. Appleton & Co.—This little book, gotten up in the convenient style of the "Handy Volume Series," will be heartily welcomed not only by artists—professional and amateur—but by every person of culture who has not already read "Modern Painters," the costly work of which it is an abridgment. The unabridged work is accessible to comparatively few, while the little volume before us, at its trifling cost, is within the reach of all. The editor, whose name is modestly withheld, has taken consecutively the passages he has selected, and, with the exception of those special discussions which are intelligible only by means of elaborate engravings, gives fairly and comprehensively the argument of the larger work.

CONVERSATIONS ON ART METHODS, by Thomas Couture. Translated from the French by S. E. Stewart, with an Introduction by Robert Swain Gifford.—New York: G. P. Putnam's Sons.—What a delightful teacher is an educated Frenchman! How different his easy colloquial style from the usually labored didactics of the average Anglo-Saxon preceptor! In the volume under consideration, we are glad to notice that the style of the original has scarcely suffered at all by translation, and the introduction by Mr. Gifford, who has himself profited by the teachings of the eminent Frenchman, to the American reader gives a peculiar zest to the volume. Pressed for space as we are, we are sorely tempted to transcribe here for our readers some entire chapters of the book, which we consider perfect lessons for amateurs in drawing and painting. But every one who reads this notice should possess the book. We may add that the publishers have done well their part in making it attractive with tasteful binding, good printing and paper.

TOMPSON'S ROMAN ALPHABET is a handy pocket volume, published by F. W. Devoe & Co. for engravers' and sign-painters' pupils, and for schools or amateurs. It gives some easily-made scales, by means of which any one may draw, in true proportion and in upright or sloping form, all the Roman letters. The reader is given rules as to the proper height of letters, their width, long strokes, hair strokes, feet, and the space between letters; and much other valuable information of the same kind. The book is fully illustrated, well printed, and strongly bound. The price is 75 cents.

THE CATALOGUE OF "A LOAN COLLECTION" OF THE WORKS OF JOSIAH WEDGWOOD, exhibited at the Liverpool Art Club, before us, is at once a record and a key to one of the richest collections of that noble ware which amateurs associate with the name of Wedgwood, the successful, enterprising, intelligent, and honorable manufacturer and tradesman, who brought into activity a body of artists of the first rank and highest skill. In a recent notice of the pamphlet in The London Athenæum, the editor protests against the injustice of the Wedgwood cultus which has been carried, not only in this case, but in nearly all others, to such extravagance as to ignore and even to exclude all reference to the fine artists on whose genius and skill the fortune of Josiah Wedgwood was founded. "The very title of this catalogue," says The Athenæum, "inflicts at wrong; these specimens of the modellers and engravers' art

are not in any sense whatever the 'works' of Wedgwood; they were his wares and the objects of his trade, but they were the products of the art of Flaxman, Fossie, Gosset, and others, who owed nothing of their art to him, while he owed all, except his 'fabrique,' to them. It will hardly be believed that in this catalogue of nearly 1500 of the works of these artists the name of Flaxman occurs but once, that of Fossie twice, one instance of which is in a quotation, and that of Gosset and Fontana once each. These are all the artists' names mentioned in the book."

ART AND ARTISTS IN CONNECTICUT.—Boston: Lee & Shepard.—The author, Mr. H. W. French, gives, in 172 well-printed and profusely illustrated pages, the story of what Connecticut's sons and daughters have done to advance American art. As he says, the history of the fine arts in a single State, at first thought, appears thoroughly insignificant; but, as he adds, there may be exceptions, and he seems to have found one in Connecticut. It will certainly surprise many persons who take up the book to find really how many familiar names of American artists come within its scope. Among the names, for instance, we have F. E. Church, T. B. Bristol, James M. Hart, Daniel Huntington, John F. Kensett, and Henry A. Loop. More than a hundred others, for the most part quite unknown to fame, also receive Mr. French's attention. The literary portion of the work has been done with much care. The volume is well printed, and handsomely bound.

CHINA PAINTING. By M. LOUISE McLAUGHLIN.—Cincinnati: Robert Clarke & Co.—Miss McLaughlin's practical manual for the use of amateurs in the decoration of hard porcelain maintains its place. As a record of personal experience of painting in enamel colors it has certainly fulfilled the modest wish of its writer to add something to the general information on the subject. And of its several chapters on "Firing," "Materials," "Preparing the Design," "General Directions for Painting," "Composition of Palettes," "Tinted Grounds," "General Remarks on Decoration," it may be safely said that they may be the means of saving beginners from the difficulties which beset the writer's own course when she entered upon the practice of the art. Miss McLaughlin has established for herself a worthy reputation as the first American in this country to originate a school of faience, and whatever advice she gives carries with it the weight of the authority of an expert.

"BIBELOTS AND CURIOS" is the title of a valuable little pocket manual for art collectors, by Mr. Frédéric Vors. At the end of the volume a carefully prepared glossary of technical terms is given. The publishers are D. Appleton & Co. The price is seventy-five cents.

THE AMERICAN PLANT BOOKS, for the Preservation of Flowers, Ferns, Leaves, and Grasses, published by Daniel Slote & Co., of New York, will be welcomed by thousands this summer as a delightful substitute for the clumsy extemporized books of their own contriving. These handsomely bound volumes, lettered and indexed, are accompanied by the Veneer Herbaria press, containing porous paper—such a wooden-leaved portfolio with a convenient handle as is referred to by Professor Day in his article on another page. Appended are leaves of adhesive paper, ruled as a guide for cutting to necessary sizes. There are four books in all: one for Forest Leaves; a School Edition, with index and analysis; an Amateur's Edition, with descriptive page; and a Student's Edition, with index and analysis. They are carefully edited by Harlan H. Ballard and S. Proctor Thayer. A representation of the poison ivy and sumach precedes the title-page, which is followed by full descriptions for gathering, preserving, and mounting specimens. We cannot commend the books too highly. Every lover of Nature who passes a few days in the country should have at least one of the set and the wooden press. Orders may be sent either to the publishers or direct to the office of The Art Amateur.

"ART RECREATIONS," a guide for amateurs to all kinds of artistic employments, was originally published in Boston twenty years ago, and had a large sale. Messrs. S. W. Tilton & Co., successors to the house who brought it out, have made additions and changes in the volume from time to time; but it is now out of print, and they think of putting forth a new edition. It is interesting to skim the pages of this book and note how obsolete some of the once fashionable occupations of ladies have become. There was "potichomanie," for instance, a kind of imitation of porcelain, made by pasting pieces of brightly ornamented paper in glass vases and painting the inside of the vessel with color suitable for a background. Then there were "Grecian painting" and "sealing-wax painting," and a score of other "art recreations," some of which may come into fashion again, while others are as deservedly obsolete as the hoop-skirts and queer bonnets of some of the female figures in the illustrations.

MR. CHARLES A. BARRY'S forthcoming work on drawing is looked for with much interest, particularly in Boston, where especially he is an authority on art matters. He is head master of the Rhode Island School of Design. The book is to be a condensation of his quite original system and his valuable observations of the delicate details of model and object drawing. The principle is that accuracy in seeing is not a necessity to every open eye, but the result of willing, enthusiastic, energetic study, and the complete comprehension of the quantities and qualities of that which is seen. In a social and rapid manner the author proposes to tell the pupil how to look at what he sees, why he sees it as it is, and how it can be reproduced upon paper precisely as it appears.